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A SEMI-MONTHLY JOURNAL OF

Literary Criticism, Discussion, and Information.

EDITED BY
FRANCIS F. BROWNE.

Volume XXXIV.
No. 400.

CHICAGO, FEB. 16, 1903.

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No. 400. FEBRUARY 16, 1908. Vol. XXXIV.

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LEGISLATION FOR THE SCHOOLS OF CHICAGO.

Once in two years the Legislature of Illinois holds its stated session, and as often as this biennial event recurs, a resolute endeavor is made by the friends of public education to secure a new school law in place of the antiquated legislation that has held a place in the statute-book for many years. The existing law is hopelessly inadequate because it reflects only the educational demands of a full generation ago, and because it makes no special provision for the needs of a great city system like that

of Chicago. Upon two past occasions we have chronicled the attempt to introduce system and efficiency by legislative enactment into the schools of Chicago, and in both cases the final entry of the record has been one of failure. The comprehensive measures proposed by Mayor Harrison's Educational Commission and by the Civic Federation of Chicago were both defeated by the customary appeals to prejudice and selfish interest, and two successive Legislatures have shown themselves incapable of rising to a great occasion and responding to an educational demand that expresses the best modern thought upon this supremely important subject.

At the present time, a third attempt is being made to secure for the State of Illinois, and especially for the City of Chicago, a suitable statutory basis for the system of the public schools. The Civic Federation has presented to the Legislature a revised form of its measure of two years ago, and the Chicago Board of Education has offered a measure of its own, less comprehensive, but not essentially different as far as the two measures cover the same ground. In one respect, the situation is materially changed from what it was when the earlier attempts of this sort were made. During the past two or three years, the school authorities of Chicago have, of their own initiative, put into operation many of the ideas for which educational reformers have been working of late, and the result has been a strengthening and quickening of the whole city system. This result, which would have been remarkable in any case, seems still more remarkable when we note that it has been accomplished in the face of revenue conditions of the most depressing sort. In spite of the utterly inadequate income of the last two years, the schools of Chicago have been in a healthier condition than ever before in their recent history, which fact offers a gratifying tribute to the wisdom of their management. A high standard of requirement in teaching ability has been enforced, political and personal influence in appointments has been minimized, many fortunate economies have been practiced together with those which, though unfortunate, could not be avoided, and the educational force has been given permanency of tenure subject to

good behavior. This is only an outline of what has been accomplished; the whole story would require many pages for its setting forth, and will constitute, when it comes to be told in detail, one of the most interesting chapters in the history of our city educational systems.

The essential aim of the measures now pending in the Illinois Legislature is to give the force of law to the reforms that have already thus approved themselves in practice. One might suppose that such a demand would only have to be made to be granted, but the forces of prejudice and selfish interest are, as usual, arrayed against it, and the outcome is more likely than not to be failure once more. An aggressive prejudice always has an undue effect upon legislative opinion, and one active opponent of a proposed law has more influence upon its fortunes than a score of passive advocates. The present opposition seems to depend upon two main lines of argument. One of these is the utterly meaningless plea that the proposed measures violate the principle of home rule by transferring control of the Chicago schools to the government of the State. This is meaningless because, as every well-informed person knows, all authority in educational matters rests with the State, and the only school law that Chicago can have must be a law of Illinois. The fact that so disingenuous an argument as this can be used at all shows to what straits the partisans of the old order are reduced. The other ground of opposition is found in the purpose of the proposed legislation to invest the executive head of the school system with enlarged powers and responsibilities. This objection may possibly amount to something, although the measures now under discussion do no more than confirm a practice that has been found to work admirably for some time past. No doubt there can be such a thing as too great a concentration of power in the hands of a superintendent, and any plan having this end in view must be judged, not in the light of its workings at any given time, but in the light of its extreme possibilities under other conditions. A law which would produce excellent results when administered by a wise and tactful officer might conceivably produce very bad results when administered by an unbalanced and capricious executive. But the methods and the language employed to voice this view in the present instance are not of a nature to inspire confidence in the objectors, and a careful examination of the measures under debate seems to show that sufficient safe-

guards against unjust and arbitrary action are provided. If not, these safeguards may easily be strengthened without impairing the essential character of the proposed legislation.

With possibly a few slight modifications, we believe that the passage of either of the measures now so hotly debated would be for the best interests of the Chicago schools. And yet the advance which the enactment of such legislation would mark would by no means justify the friends of educational progress in resting on their oars and considering their work accomplished. A thoroughly satisfactory school law must go beyond what is now being attempted, and make the profession of teaching one which shall be comparable with the other professions in attractiveness. The aims of the legislation now under debate are essentially three in number: expert control by responsible officers having a definite legal status, the merit system in appointment and promotion, and permanency of tenure after the necessary time of probation. So far, so good, but there are three other things that should also be secured. The teacher's tenure of office must be safeguarded not merely by doing away with the form of annual reëlections, but by an emphatic statutory declaration that nothing but professional inefficiency or personal immorality shall constitute a valid cause for dismissal. Until this principle is given the force of law, school authorities in one place or another will be found making marriage, or non-residence, or some other matter utterly irrelevant to educational efficiency, a sufficient ground for dismissal, and just as long as these petty interferences with personal freedom are possible the best men and women will shun the profession and its whole standard will be lowered. The second thing to be secured by an adequate school law is a minimum scale of salaries, and a provision for guaranteeing their payment irrespective of fluctuations in the revenue. In this matter, the State of New York has done worthy pioneer work, and its statute upon this subject might well be taken as a model for other commonwealths. The third requirement of an ideal school law must be a provision for pensions after a quarter-century or more of service. Such provision for the old age of the public teacher is to be regarded not as a charity but as a right — as a part of his just compensation for a life of devotion to the public good. We could wish, indeed, that the three purposes above specified might have been made a part of the legislation now proposed, but the fact that they are not

included hardly affords a sufficient reason for rejecting the measures, in the main so admirable, that are now before the Legislature of Illinois. We trust that this body will prove wiser than its predecessors, and earn for itself the gratitude of all friends of educational progress, by giving us a law that in some degree shall reflect the opinion of to-day upon the question of public education.

POE'S PLACE AS A CRITIC.

In the world's literature there are only two absolutely great critics—Aristotle and Lessing. The "Poetics" of the one and the "Laocoön" and "Dramaturgerie" of the other are the fountains at which all secondary critics must fill their pitchers. Aristotle is limited in certain directions by a lack of material to work upon; and, similarly, Lessing is circumscribed by dealing too exclusively with Latin and French authors. But they have the genius of divination, and their work is final. Amongst the ancients, Longinus was an inspired appreciator. He felt so fully the greatness and charm of literature that he communicates a like thrill and fervor to his readers. He is exalting and stimulating to the last degree. But except a few oracular utterances about style, and some dry remarks on grammatical forms, he gives us no information as to the underlying principles of art. English literature can boast of a long succession of critics only inferior to the great Greek and German—giant planets to that double sun. Dryden, Johnson, Coleridge, Hazlitt, Arnold, Lowell,—these and others have left us a body of criticism more varied and weighty than any other modern nation, save Germany, possesses. Does Poe deserve to rank with these men?

Poe unquestionably performed one of the most difficult feats of criticism. With almost unerring instinct, he separated the wheat from the chaff of his contemporary literature. Hawthorne, Dickens, Tennyson, Mrs. Browning, and others, received from him some of their earliest and most valuable appreciation. If he erred, it was on the side of enthusiasm. His position was analogous to that of an expert in precious stones, who can pick out by instinct the real and perfect gems from a mass of flawed stones or paste imitations. But such an expert is not necessarily a practised mineralogist or chemist, acquainted with the composition of minerals and capable of reproducing them in the laboratory. And the literature which Poe practised upon is certainly not of the first importance. His few casual utterances about really great books are wrong. His attempts to postulate principles of poetry are ludicrously wrong.

It is unpleasant to have to act as Devil's Advocate toward a writer whom one loves and reveres,—

but the truth is best. Poe's pseudo-poetic principles have had a great influence, and one decidedly detrimental to the development of the best and greatest in literature. It is worth while, therefore, to examine some of them.

One of his most elaborate, and, in a way, brilliant, articles is that on "The Rationale of Verse." It is logically argued, and if its premise were sound it would be a valuable little treatise on versification. But it is vitiated by the assumption that English verse is founded on quantity. Poe's master, Coleridge, knew better, and when he was casting around for a method of formalizing verse he hit upon the metre of "Christabel." This is simply accentuation systematized,—the four beats or points of emphasis in each line answering the purpose of a succession of quantitative feet. It would be a hard thing to say that there is no quantity in English poetry,—but it certainly does not perform the office that Poe imagined it did. I doubt whether any great English poet ever thought of quantity when writing his lines, or, save in exceptional cases, scanned them after they were written. It is only by the most forced construction and conventional application of the rules of prosody that the ordinary iambic line—the most natural to our language—can be made to scan—

"Lădy | you arē | thē crū | ōlēt shē | ālve."

There is a typical line of blank verse, and unless I am greatly mistaken it is composed of four spondees, with an anapest,—truly a curious iambic measure. But even when you have got an approximation to your iambic line (it is trochaic really)

"Nūt in | lōne splēn | dēr hūng | ālēt | thē night,"

you can alter every quantity and the line will run just as well,—e. g. (my amendment of course not being intended to make sense),

Sēē thēre | dīm beān | tŷ glām | īng ōn | thē skŷ.

Poe was a great lyric metrist, but the beauty of his verse is largely due to his marvellous caprices and daring feats of accentuation. Scanned by a master of Latin prosody, his verse would look queer indeed.

In justice to Poe, I would say that if the quantitative system is untenable the theory of accented and unaccented syllables disposed in feet after the classic fashion is equally so. There are lines, mainly monosyllabic, where every syllable is accented, which would give ten feet to a line of heroic verse. And there are other lines where polysyllables are crowded so closely together that there are only four, three, or may be two accents in the verse. This last statement may be doubted, so I will give an example, and it is easier to make than to find one:

Euripides, the Eleusinian.

Here *the* is certainly not accented and the other two words have the normal accent on the antepenultimate and no others that I can detect. The accents are fixed in the metre of "Christabel," but in no other English metre known to me.

Poe's most famous critical dictum is the one which asserts that in the nature of things there can

be no long poem, — that a work of poetic art, to produce the proper effect, must be capable of being read at a single sitting. There is a delightful uncertainty about this. What is a long poem? and how many minutes or hours may a sitting last? There is nothing in the world to prevent one from reading "Paradise Lost" at a sitting, if one wants to; and the "Iliad" is a baby among epics compared with the "Shah Namah." But Poe evidently intended to set up as his standard of the short poem, the ballad or lyric. There would be a slight measure of truth in his assertion, if the whole effect of a work of literary art were confined to the first instantaneous, momentary shock, — if we were then to forget the piece and never read it again. But a poem worth reading at all is worth reading many times, and our minds are not so feeble that we cannot carry the impression on from time to time. In reading a long poem, our pleasure is, in great part, cumulative; we can look before and after, and detect those *leit-motifs* — to borrow a phrase from a sister art — which consolidate the work together. No one questions the unity of impression produced by a long novel — "Don Quixote," for instance, — though nobody may read it at a single sitting: why, then, should we doubt that a poem or a play may be as much or more concentrate. But the mere statement of Poe's theory is an exhibition of its absurdity. It rules out of art all the great poetic creators, — Homer, Æschylus, Dante, Shakespeare, — and leaves the field to the lyrists and ballad-mongers. The common-sense of mankind would reject such a preposterous conclusion, were it backed by an authority ten times as potent as Poe's. And the greatest authority of all, Aristotle, specifically demanded "a certain magnitude" as a condition of greatness in a work of literature. The lilt of the thrush and the blossoming of the rose have their place in nature, — but so have the mighty foldings of the mountains, and the wheelings, cycle upon cycle, of planets and suns. If Poe had merely asserted that the ordinary average human intellect is only capable of assimilating brief impressions of greatness or beauty, he would have been right enough. But that is the fault of the ordinary average intellect; and it has nothing to do with the comparative greatness or value of works of art.

Again and again Poe asserted that beauty was the sole province and object of poetry. It is true that he sometimes qualified his axiom by admitting that a certain strangeness was a necessary ingredient of beauty. But he could not or did not recognize that the deities who preside over poetry are twin, — one female, Beauty, — the other, male, Power, Greatness, Sublimity. It is curious that his own work is lacking in just the quality he deemed all-important — beauty. Even in diction, his phrase has seldom the perfect grace and haunting charm and massy weight which are almost habitual with Keats and Coleridge and Tennyson, and of which Wordsworth and Arnold and Emerson have such frequent use. The lines "To Helen,"

"The Haunted Palace," some phrases from "Israel," and this, from "To One in Paradise," —

"No more, no more, no more
Shall bloom the thunder-blasted tree,
Or the stricken eagle soar," —

are almost all that occur to me of weight and magnificence in his expression. He got his effects by wholes rather than details, and by music rather than phrase. When it comes to the matter of Poe's work, — his conception and design, whether in prose or verse, — beauty is conspicuous by its total absence. What beauty, in any sane use of the word, can there be in the horrors and glooms, the Rembrandt-like *chiaro-oscuro*, of the confined charnel-houses, or vast illimitable spaces which Poe's imagination created and peopled? But there is immense sublimity. Poe is the most sublime poet since Milton. Sublimity stirs even in his most grotesque and fanciful sketch, — like Milton's lion "pawing to get free his hinder parts." It rears full-fronted in the concluding pages of "The Narrative of A. Gordon Pym," — in the sentences which describe the enormous bulk and battle-lanterns of the ever-living ship in "The MSS. Found in a Bottle." It is predominant in the mighty sweep, the ordered disorder, of "The Descent into the Maelstrom." It thrills us in the many-colored chambers of "The Masque of the Red Death." It overwhelms us with horror in "The Murders of the Rue Morgue." It is solemn and awe-inspiring in "Berenice," "Legeia," and "The Fall of the House of Usher," — in "Ulalume" and "The Raven." Metaphysic, which Poe derided, — the great problems of life, death, and the universe, wherein sublimity most resides, — haunted his mind continuously. He reaches his climax of almost too profound thought in the colloquy of "Monas and Una," "The Power of Words," and "Eureka." No poet has so continuously tried to outreach the possibilities of human experience; none has so assiduously avoided the ordinary facts of human life. His sublimity accounts for his fate with the American public. A true democracy, it abhors greatness and ridicules sublimity. Yet Poe fascinates it with antipathetic attraction. It follows him very much as Sancho Panza flounders after Don Quixote.

In spite of its sublimity, Poe's theatre of tragic abstractions is of course inferior to the flesh-and-blood theatre of the great creators. They include him, — they are as high as he, and they have many times his breadth and weight. But he is very great even in his one-sidedness — his silhouettedness. One-sidedness may indeed make an artist more intense and effective. But it is a crime in a critic. Despite his fine instinct for what was good, Poe had not the breadth of view or the knowledge necessary for a great critic. It is better that a critic should err in judgment in a concrete case than that he should lay down principles which are provably wrong.

CHARLES LEONARD MOORE.

The New Books.

LITERARY ESSAYS OF A NATURALIST.*

Mr. John Burroughs has given us no more delightful revelation of himself than in the volume of eighteen essays which he names, from the opening chapter, "Literary Values." Many of the essays, perhaps all, have seen the light in magazines; but their appearance in book form is none the less welcome. It has been said of a certain living author that he has the best style in literature to-day because one can read page after page of his writing without being conscious of reading at all; it is pure expression, offering no resistance. These words of praise, as quoted by Mr. Burroughs himself, apply to his own literary style. It is the best possible style, because it is the man.

In one of Lamb's letters, written in later life, he says he has ceased to care much for books, except books about books. Mr. Burroughs, as the years go by, finds in himself a contrary inclination. Books about real life interest him far more than works that are the result merely of the friction of the mind upon other literature. And who will not agree with him? Nevertheless he writes as engagingly about "Mere Literature" as about the robin and the squirrel and the honey-bee; and the more we read the more the wonder grows that a man who has accomplished so much in nature-study has found time to read so widely and to digest so thoroughly what he has read. The reviewer is tempted, in the enthusiasm of the moment, to make his notice of this volume consist wholly of ample quotations; but that would be an injury to those having the reading of the book still in prospect. So he refrains from skimming the cream, lest the process should empty the milk-pan. A few matters only, out of so much that is suggestive, may be touched upon, either for the sake of hearty commendation or of mild dissent.

Literary criticism the author classes with creative literature. Its value as a guide to the reader he regards as subordinate to the intellectual and emotional pleasure and stimulus it affords. "Reduce criticism to a science," he says, "or eliminate the element of impressionism, and the result is no longer literature. The reason may be convinced, but the emotions are untouched." The "personal equation" he

looks upon as the vital element in work of this sort. Hence, he adds, "the secret of the greater interest we take in signed criticism over unsigned." In another chapter, however, one notes with approval the warning given by the sharp-eyed, truth-loving nature-student against "that literary cast of mind that prefers a picturesque statement to the exact fact." We find the personal element in Dr. Johnson's confident assertion that the swallow passes the winter in the mud, "conglobulated into a ball"; but the untruth of such writing spoils it even as literature.

In the chapter on "Style and the Man," Mr. Burroughs finds much of the secret of a good style in the elimination of friction; which recalls Mr. Spencer's "economy of attention," both friction and attention having reference, of course, to the reading, not to the writing. Let the author speak for himself:

"How little friction the mind encounters in Addison, in Lamb, or in the best of our own prose writers; and how much in Meredith, and the later writings of Henry James! Is not friction to be got rid of as far as possible in all departments of life? One does not want his shoes to pinch, nor his coat to bind, neither does he want to waste any strength on involved sentences or on cryptic language. Did you ever try to row a boat in water in which lay a sodden fleece of newly fallen snow? I find the reading of certain books like that. Some of Browning's poems impede my mind in that way."

On another page he says the obscurities and affectations of certain recent English poets and novelists are sure to drag them down, and that Browning, "with his sudden leaps and stops, and all that Italian rubbish, is fearfully handicapped." Yet it must be added that other passages in the book seem to mark Mr. Burroughs a lover of Browning. Quoting Mr. Spencer's advice to cultivate a variety of styles in writing, the author protests that such a course would produce a Jack-of-all-styles and master of none, and maintains that one specific style should be practiced. Now, however true that a conscious aiming at variety too often produces an unpleasing patchwork, yet the master can and does vary his style with his theme. The Dickens of "The Pickwick Papers" is not exactly the Dickens of "A Child's History of England," nor the latter the Dickens of "American Notes." How many journalists, too, write acceptably in different styles for different papers. Probably the author's real objection is to the mixing of styles in the same article or book; for he himself well says in summing up the whole matter:

"In treating of nature or outdoor themes, let the

* LITERARY VALUES, and Other Papers. By John Burroughs. Boston: Houghton, Mifflin & Co.

style have limpidness, sweetness, freshness; in criticism let it have dignity, lucidity, penetration; in history let it have mass, sweep, comprehension; in all things let it have vitality, sincerity, genuineness."

Among the chapters on subjects not strictly literary, those on Gilbert White and Thoreau deserve especial mention — if one may make distinctions where all is excellent. It is interesting to contrast with this breezy little sketch by a naturalist on "Thoreau's Wildness" the highly wrought essay on Thoreau by the bookman Lowell. To the latter Thoreau was one of the "pistillate plants kindled to fruitage by the Emersonian pollen," and the whole paper is full of pretty conceits and bookish allusions, containing much more of Lowell and his library than of Thoreau. But not thus are we teased and tantalized by Mr. Burroughs; he goes straight to the mark. Again in the last two chapters, "The Spell of the Past" and "The Secret of Happiness," he breaks away from literature and leaves the reader undecided whether the author is more delightful when discoursing on life and the world of the senses, or when treating of books and the world of the imagination.

Whatever his subject, the naturalist peeps forth in word or metaphor here and there; and this self-betrayal is as pleasing in its picturesque results as it is inevitable. For instance, writing of Whitman, he says that "he elaborates the least and gives us in profusion the buds and germs of poetry." Sainte-Beuve is styled "not a profound or original mind, but a wonderfully flexible, tolerant, sympathetic, engaging one; a climbing plant, one might say, that needed some support to display itself to the best advantage." Poetry is "a breeze touched with a wild perfume from field and wood." In regard to a man's literary likings, "something as subtle and vital and hard to analyze as the flavor of a fruit, and analogous to it, makes him prefer this poet to that." Of the styles of two different writers, "in the one case the sentences are artificial; in the other they bud and sprout out of the man himself as naturally as the plants and trees out of the soil." Shakespeare "has been the host of more literary parasites probably than any other name in history." The stylist, we read, "cultivates words as a florist cultivates flowers." So one might go on with instances of the botanical and horticultural flavor that pervades the book, but nowhere to excess. One expression, however, this time drawn from mathematics, is less pleasing. It is "personal

equation," and it occurs repeatedly. An equation is the expression of equality between two terms, and why the bias of a man's mind should be called an equation is a puzzle. The usage is as common as it is indefensible, but Mr. Burroughs's employment of the term is the more striking because his genius is so far mathematical that we find him, in this very book, capable of the following: "We may complete a circle from a small segment of it. If we have two sides of a triangle, we may add the third. To find the value of an unknown quantity, we must have a complete equation and as many equations as we have unknown quantities." It is a small matter, but one regrets to see a writer whose language charms by its vitality and apt significance, adopt a conventional term that is worse than meaningless.

PERCY F. BICKNELL.

THE SCOTTISH GOWRIE MYSTERY.*

In attempting to unravel the Gowrie Mystery and the Treason of Logan of Restalrig, Mr. Lang is clearly conscious that he is undertaking tasks which would try the talents of Sherlock Holmes and Mr. Allen Pinkerton, for he makes appreciative allusions to these distinguished detectives. It is a long and fascinating chase on which the reader is asked to accompany the author; more than once our steed balks at critical stumps as well as at shadowy conjectures. It is the student of myth and legend and the potential novelist, rather than the historical philosopher, whom we are following. But who is not charmed by a mystery? And who will not gladly spend an evening pursuing one to its source, especially if it is a dark and desperate Scotch mystery?

On the 5th of August, 1600, John, Earl of Gowrie, and his brother, Alexander Ruthven, were slain in the house of the former, Gowrie House in Perth, by certain nobles in the suite of King James VI. of Scotland. The king and his party claimed that this was done to defend the king from a murder attempted by Ruthven. The kinsmen of the Ruthvens, and the Kirk in general, maintained that it was murder by the king's command, either as the result of a brawl or of deliberate plan. Lack of adequate motive has been the chief obstacle hitherto to accepting either account. As to weighing of evidence, — on the one hand is the

*JAMES VI. AND THE GOWRIE MYSTERY. By Andrew Lang. Illustrated. New York: Longmans, Green & Co.

fact that the testimony at the official hearing was almost all corroborative of the king's account; on the other hand is the fact that it was given under torture, and that "his Majesty's word was not to be relied on." After the introduction of much new and important evidence and very acute sifting of the old, Mr. Lang arrives at the conclusion that the king's account is in the main true, but that Gowrie and Ruthven intended only to capture, not to murder, their victim. He is not led to this conclusion by "any sentiment for that unsentimental Prince, 'gentle King Jamie,' for he was not the man to tell the truth 'if he could think of anything better,'" but by the balancing of probabilities. It is interesting to note that this conclusion is essentially the same as that of Sir Walter Scott in his "Tales of a Grandfather."

Mr. Lang's arguments are in brief as follows: The king had no reason for wishing to put the brothers out of the way, the only motive suggested, jealousy of Queen Anne and Gowrie, being without plausible evidence. And even if he had reasons, he would not have resorted to so uncertain and crude a method of accomplishing his end. Moreover, the king's story of the affair, though hard to believe, is consistent with the accounts of all the other witnesses, and was maintained by him unaltered through much hostile cross-questioning on the part of ministers of the Kirk. Finally, the theory of a conspiracy against the king is supported by the (recently discovered) letters of Logan of Restalrig. On the other hand, Gowrie may have laid the execution of his father to James, and he may have had other grievances; again, he may have been influenced by Francis Bothwell and others to wish to hold and control the king for political reasons,—an experiment that had been made more than once before with James and his mother, Mary Stuart. The reasons that are urged against the probability of Gowrie's undertaking to murder the king do not hold against an attempt of this latter sort. Finally, the case for the Ruthvens is greatly weakened by the contemporary Vindication of the Ruthvens, a document recently discovered by Mr. Lang. This Vindication, presumably the best that could be made while the sources of information were still fresh and open, is shown to be "conspicuously mendacious." "The value of the Apology is to show how very poor a case was the best that the vindicator of the Ruthvens was able to produce."

One piece of evidence, to which Mr. Lang

attaches some value, he has not examined with the same critical eyes that have looked through the mazes of the contemporary testimony. This is the coat-of-arms devised by the Earl of Gowrie while a student at Padua, which is honored by reproduction in colors as frontispiece to the volume under consideration. The supposed significance of this coat-of-arms lies in the addition to the family design of a mailed knight pointing at a crown and uttering the motto "Tibi Soli." This is interpreted as conclusive evidence of designs upon the government on the part of Gowrie; the knight, representing Gowrie, being supposed to say "For thee alone" to himself and with application to the crown. But aside from the *post facto* rumors that Gowrie had such ambitions, is not the first and most natural interpretation of that motto, as the hand, or sword, points at the crown, "I serve thee alone," that is, the King, whom the crown represents? At least, this interpretation is not so improbable that Mr. Lang is warranted in exclaiming, "What other sense can the emblem bear?" that is, what other sense than, "The crown is for thee alone." In fact, would not this sense be better expressed by "Mihi Soli"?

In 1608 one Sprot, a notary, was arrested on the charge of treasonable foreknowledge of the Gowrie plot and confessed the same under torture, admitting that he had possessed letters from Logan of Restalrig to Gowrie and others confirming the theory of the plot against the king and involving Logan in the plot. These letters were found on Sprot's person when he was arrested. Later in his trial he declared that the letters were forgeries. Still later he declared that there had, however, been one genuine letter from Logan, from which he quoted. None of the letters were introduced for examination in the trial, but on Sprot's confession of guilt he was executed. Logan had taken the precaution to die two years earlier; but government, following a pretty custom of the olden time, had his body exhumed and condemned and his children forfeited of their estates. At this posthumous trial the letters were put in evidence, Sprot's declaration that they were forgeries being suppressed. "Sprot, under examination, lied often, lied variously, and, perhaps, lied to the last"; hence without the letters Logan could scarcely have been found guilty.

With the assistance of various experts Mr. Lang has examined these letters, still preserved in the General Register House at Edinburgh,

and concludes that they are all forgeries as to the writing, but that one of them, the most important and detailed of all, the one addressed to Gowrie, bears internal evidence of being genuine. The others, Mr. Lang concludes very plausibly, were constructed upon this as a basis. But it must be conceded that the evidence aside from that of the perjurer Sprot against Logan as author of an original letter, is very slender. In substance, it is, that the character revealed in the letter fits in with what we know of Logan, while it is quite too real a revelation of character to have been invented by the scribbler Sprot. Yet, aside from this letter, there is no direct evidence whatever connecting Logan with the Gowrie plot. He does not seem to have been under suspicion at the time. Only the fact of his selling all his property soon after the Gowrie affair, and later leaving the country, seems to show that he had a bad conscience and felt himself to be in danger. Slender as this evidence is, and frankly as Mr. Lang admits its inconclusiveness, we are inclined to agree with him that the probability is strongly for Logan's authorship of an original letter to Gowrie, which Sprot may have copied.

It is curious that Mr. Lang should hold (p. 238) to the possibility of the letter being in Logan's hand. "It may be a Sprot after Logan." The facsimiles of Logan's handwriting, of Sprot's, and of the forged letter, show clearly enough that the forged letter is not in Logan's hand. It has peculiarities, notably the abbreviation for "and," which are not found at all in the genuine Logan writing, and, indeed, but scantily, and not quite identical in shape, in the genuine Sprot writing. The forged letter may be in Sprot's hand; it is certainly not in Logan's.

The case stands thus: If we accept the essential authenticity of the Logan letter ("No. IV."), then the Gowrie plot against King James (not to kill, but to capture him) is proved beyond any doubt; but if we reject the Logan letter as a baseless forgery, still the remaining evidence is strongly for the plot on the part of the Gowries against the king.

Here, as in the author's "Mary Stuart and the Casket Letters," we have to do with by-products of his "History of Scotland." Yet there is a charm in being admitted to the artist's workshop and taken into his confidence,—in discussing with him, as it were, the *pros* and *cons* of his final decisions. Perhaps this familiarity renders the historian's utterances some-

what less authoritative for us; but it certainly increases our respect for his honesty and sincerity. Garrulity is to be expected under the circumstances, and of much repetition we are forewarned by the author. A few Gallicisms may be charged off against the many debts we owe Mr. Lang. "To give upon" (of a door) is a favorite phrase of his; but "to have nothing to make with," (*i. e.* have nothing to do with), is carrying us too far out upon the Channel.

Photogravure portraits of King James and Queen Anne, together with the colored plate of the Gowrie arms and several fine half-tones, add to the attractiveness of the book, and, on occasion, to the clearness of the reader's understanding.

W. H. CARRUTH.

FIFTY YEARS OF THE AMERICAN STAGE.*

An autobiography of the oldest living metropolitan actor, relating in modest and expressive language numerous incidents and events that have had no small part in the formation of our American drama, is an invaluable acquisition to theatrical literature. Mr. James H. Stoddart has been identified with the American stage for upwards of fifty years, appearing first in New York, September 7, 1854, at Wallack's Theatre. During the long period there has been scarcely an actor or actress of note with whom he has not been associated, and of whom he has not some anecdote to relate with droll humor, in his carefully written "Recollections of the American Stage." It is interesting to note that, at a time of life when the average man, in a simple spirit of submission, looks upon life's work as ended, Mr. Stoddart's indomitable energy—frequently a characteristic of Scotch ancestry—still keeps awake his interest in the "tinselled life" of the stage, and his charming personality aids him in extracting a calm philosophical pleasure from the very shams and follies against which in his early days he had so stoutly battled. To understand fully the career of any person who has exerted a marked influence upon his times, it is necessary to understand the circumstances and conditions which have made his career and influence possible.

Mr. Stoddart was born in the town of Black Barnsley, Yorkshire, England, October 13,

* RECOLLECTIONS OF A PLAYER. By J. H. Stoddart. Illustrated. New York: The Century Co.

1827. His parents were theatrical people, and at five years of age he made his first appearance on the stage as Martin Haywood in Douglas Jerrold's drama of "The Rent Day," and for years afterwards he wandered with his parents through the small English towns, encountering the ups and downs of life—"being far oftener down than up." He recalls many peculiar incidents of those early days in England and Scotland, during which time it was his good fortune to play with Macready, Helen Faucit, Charlotte Cushman, Kean, Charles Mathews, and other celebrities. In August, 1854, he reached America, and the following month joined the company of James W. Wallack at the munificent salary of fifteen dollars a week. Quite naturally, he in time became associated with all the favorites of "the old school" of actors. He looks upon Edwin Booth as the most gentle, unassuming, unostentatious man he ever met. Comparing the early days with the new order of things, Mr. Stoddart says:

"The attention given to production is now so infinitely more careful and thorough than in the old days as to admit of no comparison. The same old stock scenery, formerly used year after year, would be looked upon as a very poor apology for the manner in which plays are now put upon the stage. The same advancement applies to incidental music, and in fact to all the details connected with the conduct of the theatre. To those, however, entering the theatrical profession with the idea of making it their life work, I say that I think the old system immeasurably better than that of the present time. As in all occupations it is well to be grounded in the rudimental portions of the work, so no less does this rule apply to the theatrical profession. There was no royal road to position in the old days, but most people had to commence at the bottom of the ladder and ascend it gradually, the goal being its top. And if one never climbed very high, yet the very strife and endeavor of itself gave to him that repose, that ease of deportment, which I think quite essential in the actor. Such discipline was formerly deemed necessary, and if, after submitting to it, one was not found particularly brilliant, one was at least experienced, which means much."

Mr. Stoddart reviews at length the many parts he has played in successful metropolitan productions,—parts that have gained for him a most enviable position in the theatrical world, both as a man and as an artist.

The volume is happily illustrated with many old portraits and reproductions of rare old play-bills. In a prefatory note by Mr. William Winter, the venerable critic sums up the actor's career in the following words:

"Greatness in dramatic art, meaning the summit of excellence in interpretative expression, is simplicity, and of simplicity Mr. Stoddart possesses the absolute

command, touching equally the springs of humor and pathos, winning affection as well as admiration and thus fulfilling the best purpose of all art, which is to bless human life with the gracious memory that makes it calm and the noble incentive that makes it beautiful."

INGRAM A. PYLE.

CONSTABLE AND HIS INFLUENCE.*

It is manifestly impossible in a brief review to give anything like a comprehensive *résumé* of a work that comprises a hundred thousand very carefully considered words, more especially when the work is critical in its purpose, and in almost every paragraph carries suggestions that might without forcing be extended to the prescribed limits of the review. In considering Mr. C. J. Holmes's elaborate critical study of "Constable and his Influence on Landscape Painting," no more will be attempted than the giving of such impressions as stand out most sharply distinct from among the many received from the work.

A book about an artist and his work must be addressed to those who read about art rather than to those who produce it,—that is, to those whose interest in art is chiefly intellectual, and who do not concern themselves primarily with how the thing is done. It seems necessary, then, first to place the individual and the art in question so that they may be viewed in their true perspective; for it is the first requirement of the mind that what is offered for its consideration should be presented in the scale and proportion that belong to it as the part of a scheme or growth, rather than as something detached and specific, and deriving only from itself.

Individual gift and environment have no doubt a larger share in determining what a landscape painter does, than is the case with other painters; yet even here, and with a genius so profoundly original as the one in question, to consider the individual as though he were entirely responsible for himself would be to give but a poor account of him. So, before showing what John Constable's art owes to John Constable, Mr. Holmes shows what it owes to those who, before him, had tried in this way to give out their consciousness of earth and sky. This portion of the book, in which the author reviews landscape art from its beginnings in the Italian soil to this particularly

*CONSTABLE AND HIS INFLUENCE ON LANDSCAPE PAINTING. By C. J. Holmes. Illustrated. New York: E. P. Dutton & Co.

vigorous flowering in the less genial English air, must be regarded as a singularly valuable contribution to the literature of art. He points out the essentially subsidiary and decorative purpose with which Raphael, Da Vinci, Titian, and the rest of their great company, painted trees and fields and skies. Considering the art organically, and as a development, while yet allowing for temperament, environment, and all else in the individual that has varied the type, he follows it through Rubens's fluent and masterly conventions, through the silvery distances of Claude, through Poussin, Cuyp, Holbein, and Ruysdael, down to the time when, no longer a tradition more or less well seasoned with some salt of personal sentiment, no more a servant to some artistic purpose other than its own, it at last found in Nature itself a complete reason.

As the writer's purpose concerns the artist rather than the man, but little is told us regarding Constable's personal history. Enough is given, however, to impart a certain pleasant warmth to our interest in his art, which is placed against a lightly-sketched background of common human affections, of hopes and fears, joys and griefs, like unto our own. Looking at these beautiful photogravure reproductions of his paintings (there are seventy-seven of them), we should no doubt get very near to the heart of this artist; for there is a peculiar fulness of self-revelation in a great painter's work, which is one measure of his greatness. With no other record of him than these pictures, we could read his story very well, in many of its essential phases. It would seem that this artist did not find himself very early, not developing even a definiteness of purpose until he was twenty-six years old, while it was at least fifteen years more before he had acquired anything that could properly be called a style. He was never, in fact, an accomplished brushman, and worked out all of his larger and more seriously designed canvases through laborious processes that included many artistic devices besides that of the direct brush-stroke. He himself, in one of his letters, attributes his lack of popularity to the fact that he had "no handling," meaning that his brush-work was not fluent, and that he achieved his effects by the employment of other than direct brush handiwork.

It is not possible here to follow the evolution of Constable's art from its beginning to its splendid maturity. It varied so greatly, both in manner and in excellence, not only in differ-

ent periods but in the same period, that the writer himself does not attempt to review Constable's work as a direct chain of sequences, though he makes perfectly clear its essential characteristics when considered as a whole. These may be briefly indicated.

Constable was the first real Nature painter, —the first, that is, who ever painted earth and sky with the single purpose of reproducing the actual sensation of their forms, their color, and their light. Others, like Raphael and Da Vinci, had painted these things as though not seeing them, making symbols and counters of them, mere servants to their artistic schemes. Titian, though he shows that he had looked at the mystery of twilight with his soul in his eyes, did not try to report the appearance of it, but used what he saw only as he could make it serve his other purpose. Even Rubens, with his splendidly facile way of putting down what he saw, and Rembrandt, and the lesser Dutchmen with all their natural disposition to paint "things as they are," never seemed to think that Nature deserved to be considered purely for herself, and with a mind and eye frankly open to her own color and light. It seems strange that an Englishman should be the first to find in the less seductive environment of his bleaker clime the full inspiration for a great landscape art, — for great it was, with all its narrowness of scope, its lack of subtlety in color, its indirection of labored craftsmanship; strange past divining, that Southern skies and tints had not persuaded to their single service some of the great ones who looked upon them. Yet so it was; and cold mist-swept skies, and valleys and fields that smile not over-brightly, won to themselves the full devotion that fairer and more inviting prospects had bidden for in vain. So England established for all time the first pure landscape tradition,—for Turner, his great contemporary, was rather a painter of dreams, and clothed earthly things with such richness of unearthly fancy that his pictures were "golden visions," as Constable called them, rather than transcripts of Nature.

And here we come to one of the two great limitations in Constable's art. Neither in purpose nor effect was it largely creative. His desire seemed too much to paint the trees and the fields and the skies that he looked at "as they are." He loved them surpassingly; and this very greatness of his love betrayed his art a little, causing his pictures, except in a very few instances, to lack that fine concentration of effect that landscape art only achieves when

the actual appearances of its subject are modified in the direction of an intellectual purpose. This purpose must derive from something suggested by the scene itself, or the picture will be too imaginative, too fancy free, and will not waken our own nature consciousness; but the purpose must be there, and must be felt, before a work can have that higher interest that attaches to a "human document." We must find, also, that his work lacked that expertness in the "handling" of his medium that is found in the work of all the great masters of painting, and except in some of his sketches, makes them appear too indirectly done; while his drawing is often open to exception.

It is greatly to belittle the discoverer, though,—whether it be a new world or some new field of painting that he has found,—to measure his accomplishment on the scale of its immediate importance. Had this been done, we should have had neither a World's Columbian Exposition nor this beautiful book. It is not to be questioned—nor does Mr. Holmes question it—that later painters have produced landscapes which, viewed either as the embodiment of human thought and feeling, or as natural effect, are much better works of art than any done by John Constable. Yet we must remember that it was his mind that first entertained this "new thought" of Nature as being meet, just in herself, for art's whole service; and his hand that first found good painter's terms for this new thought. In emphasizing this fact, however, the author of the book does not permit us to lose sight of such incompleteness in the art as has been suggested. His treatment of the subject is never that of the blind hero-worshipper, but keeps everywhere that critical balance that makes art-writing commend itself to sober minds. Yet if, in looking at some of these beautiful reproductions, we are borne momentarily from our own critical moorings, and hunger for some words that will fit our frame of mind, we find them here,—choice, discriminating, but having a flavor about them as though the critic also had felt like letting himself go.

A very delightful feature of the book, and very illuminating of its subject too, is the considerable number of excerpts from Constable's letters and lectures before the Royal Academy. These show intellectual qualities of a high order, combining wit and humor with evidence of the keenest appreciation of his art and of earnest well-considered purpose in it. In a letter to his friend Leslie, he states this pur-

pose thus: "My art flatters nobody by *imitation*, it courts nobody by *smoothness*, it tickles nobody by *petiteness*, it is without either fol-de-rol or fiddle-de-dee." Again he writes: "Every thing seems full of blossom of some kind, and every step I take . . . that sublime expression of the Scriptures, 'I am the resurrection and the life,' seems as if uttered near me." And again: "The landscape painter must walk the fields with an humble mind; no arrogant man was ever permitted to see Nature in all her beauty." In these three extracts is a full confession of faith, a whole artistic creed.

As Constable was slow in maturing his own art, so has the world been slow in acknowledging his claims. He had not, like Turner, a great writer to recommend him to his time; and it is only of late that his high merits have been widely allowed, or that the words in which Mr. Holmes sums them up would find general assent. This is his verdict: "The most sincere, consistent, intelligent, and sympathetic worshipper of natural beauty as revealed in English pastoral scenery, who has ever lived." It may be that Mr. Holmes presses the notion of Constable's direct influence a little too far. He does it cautiously and tentatively, it is true; but to suggest, even as a possibility, that Corot, for instance, could have assimilated to his ideally different sentiment and practice anything from the three pictures of Constable that were shown in Paris in 1824, is to make more of the Englishman's influence than seems consistent with a full appreciation of the other artist.

HENRY C. PAYNE.

SOCIOLOGY: PRACTICAL AND THEORETICAL.*

It seems almost superfluous to review Mr. Riis's "Battle with the Slum." A reviewer likes to think that if he has not discovered the merits or faults of the book he discusses, he has at least pointed them out to readers who knew nothing about them. Reviewing Mr. Riis, he feels a little like the individual who, having nothing more original to contribute, observes that "It is a fine day." It is a fine book,—but everybody knows that; and much

*THE BATTLE WITH THE SLUM. By Jacob A. Riis. Illustrated. New York: The Macmillan Co.

HUMAN NATURE AND THE SOCIAL ORDER. By Charles Horton Cooley. New York: Charles Scribner's Sons.

OUR BENEVOLENT FEUDALISM. By W. J. Ghent. New York: The Macmillan Co.

of it has already appeared elsewhere, and has become part of the make-up of the American mind. Mr. Riis does not propose to work alone. His cry is not, "See what a fine thing I am doing!" but "See what is being done, and can be done, and come and take a hand!" It is the democratic ideal, that everyone can help, from President Roosevelt, whose portrait appears opposite the title-page, to the ignorant immigrant who arrived yesterday. And for that matter, "our poor human nature is at least as robust on Avenue A as up on Fifth Avenue, if it has half a chance, and often enough with no chance at all" (p. 220). The human species is extremely variable, and the most progressive peoples exhibit most variation. Hence it happens that all men are not born equal; do not come into the world with the same endowments. Is this fact to be a stumbling-block to democracy? Not at all; it is the one thing which makes a genuine democracy possible. Because each one preserves his own individuality, stands for something more or less unique, it is possible to have a national architecture, as it were, in which no part is useless, no part independent of the rest. Each may attain a certain superiority; each may willingly acknowledge many kinds of inferiority; none may cease to strive upward. Mr. Riis does not claim to be a sociologist, but the logical outcome of his work is to enable every individual to take his proper place in the world's work,—indeed, in the world's play also. This, at all events, is the "inalienable right" of each member of a democracy, and the no less inalienable need of that democracy itself.

Two or three things are plain to every reader of "The Battle with the Slum." One is, that the people of the slums do not have anything like a fair chance; another, that they are capable of much improvement, given better conditions; a third, that it does not do to wait on philanthropy for justice. These things are generally known, in a vague way; but Mr. Riis makes them living realities. It is a favorite opinion of some people that the unfortunate and downtrodden are such because they are not capable of anything else. There is necessarily a certain element of truth in this; but from the time that the Israelites came out of Egypt, history has afforded instances enough of the regeneration or new birth of peoples who had been supposed incapable of anything noble. This country is the "promised land" of hordes of workers from over-sea, and we may believe with Mr. Riis that there are possibilities here

of welding this miscellaneous and at first sight unpromising material into the structure of a great nation. This is not to be done, however, without strenuous effort, and the "battle" has been real enough. Mr. Riis thus speaks of the results, contrasting past with present:

"Human life then counted for less than the landlord's profits; to-day it is weighed in the scale against them. Property still has a powerful pull. 'Vested rights' rise up and confront you, and no matter how loudly you may protest that no man has a right to kill his neighbor, they are still there. No one will contradict you, but they won't yield—till you make them. In a hundred ways you are made to feel that vested rights are sacred, if human life is not. But the glory is that you can make them yield. You couldn't then."

It may be that Mr. Riis's style is rambling, and his sentences are occasionally obscure; it may be that he is not always quite fair to things he does not understand; but his book is a live book, full of human interest, and is the record of great things done. It will help to make things move, and that is what it was written for.

Mr. Cooley's "Human Nature and the Social Order" is in many ways a remarkable book. The present writer, as he read it, found much to admire; and yet the impression produced by the whole was unfavorable. Having said this, he feels that he owes some explanation, almost an apology. The argument throughout is closely reasoned, and it is hard to say exactly why it does not appear satisfactory. At the very beginning, the author boldly announces:

"A separate individual is an abstraction unknown to experience, and so likewise is society when regarded as something apart from individuals. The real thing is Human Life, which may be considered either in an individual aspect or a social, that is to say, general, aspect; but is always, as a matter of fact, both individual and general" (p. 1).

Again:

"The main thing here is to bring out the vital unity of every phase of personal life, from the simplest interchange of a friendly word to the polity of nations or of hierarchies. The common idea of the matter is crudely mechanical—that there are persons as there are bricks, and societies as there are walls. A person, or some trait of personality or of intercourse, is held to be the element of society, and the latter is formed by the aggregation of these elements. Now there is no such thing as an element of society in the sense that a brick is the element of a wall; this is a mechanical conception quite inapplicable to vital phenomena. I should say that living wholes have aspects but not elements" (p. 134).

As regards the self, it is by no means to be identified with the material body; it is rather a body of feeling, or ideas, which may be much

more closely identified with so-called external objects than with the parts of the individual's anatomy. Says Mr. Cooley:

"There is no view of the self, that will bear examination, which makes it altogether distinct, in our minds, from other persons. If it includes the whole mind, then of course, it includes all the persons we think of, all the society which lives in our thoughts. If we confine it to a certain part of our thought with which we connect a distinctive emotion or sentiment called self-feeling, as I prefer to do, it still includes the persons with whom we feel most identified. *Self and other do not exist as mutually exclusive social facts*, and phraseology which implies that they do, like the antithesis egoism versus altruism, is open to the objection of vagueness, if not of falsity" (pp. 91-92).

Each individual constructs a self-platform, the planks of which must fit together more or less harmoniously; and the sense of wrong is felt when anything is added which is inharmonious. Thus, if a man regards himself as honest, he dislikes to do a dishonest thing, because it breaks into and injures the self-idea. This self-platform, necessarily based largely on impressions received from others, is always related to the society in which we move, and no one can think of himself except in relation to others. Even when the individual is isolated, physically and socially, he tends to create a mental society of ideal beings with whom he seems to hold intercourse.

The present writer would be the last to deny the intimate connection between the individuals of any society of living beings; indeed, when one regards the complex social organization of such animals as the Zoöphytes, it becomes difficult to say exactly what are the limits of personality in a physical sense. Or again, is a tree a single individual or a multitude of individuals? — the answer is not so simple as it looks. Yet, nevertheless, *he is quite positive that he is a distinct entity*, much more distinct than a brick in a wall. When Mr. Cooley says that such a proposition will not bear examination, he means simply that no objective proof can be found for it; which, of course, is in the nature of the case. He may fairly urge, however, that my subjective consciousness recognizes only myself, and thus includes therein the universe, so far as it is known to me. If the universe is myself, therefore I am the universe, and not a distinct and separate thing at all. — Q. E. D. To this it must be replied that a point exists in space, and by virtue of space, and yet is a thing of itself. If only one point existed, it would be identical with all space; but we cannot conceive of space that is not extended, that is,

many-pointed. So I affirm my totally distinct being, because I feel absolutely certain that there are other such beings, other points in the spiritual universe. Thus out of the fact of "other" comes the fact of "self," not as an "aspect" but as a veritable "element." To fully discuss Mr. Cooley's book is impossible in a short review. It is full of interesting ideas, but we could wish that it were less wordy and more illuminated by concrete examples.

Mr. W. J. Ghent, in "Our Benevolent Feudalism," presents us with a picture of modern society which recalls the occasions when one has seen one's reflection in a door-knob. The reflection was grotesque in the extreme, but unmistakably represented one's physiognomy. Mr. Ghent writes in a lucid and interesting manner, and arrives, in general, at these conclusions:

"What, then, in this republic of the United States, may Socialist, Individualist, and Conservative see alike, if only they will look with unclouded vision? In brief, an irresistible movement — now almost at its culmination — toward great combinations in specific trades; next toward coalescence of kindred industries, and thus toward the complete integration of capital. Consequent upon these changes, the group of captains and lieutenants of industry attains a daily increasing power, social, industrial and political, and becomes the ranking order in a vast series of gradations. The state becomes stronger in its relation to the propertyless citizen, weaker in its relation to the man of capital. A growing subordination of classes, and a tremendous increase in the numbers of the lower orders, follow. . . . In a word, they who desire to live — whether farmers, workmen, middlemen, teachers, or ministers — must make their peace with those who have the disposition of the livings. The result is a renascent Feudalism, which, though it differs in many forms from that of the time of Edward I., is yet based upon the same status of lord, agent and underling. It is a Feudalism somewhat graced by a sense of ethics and somewhat restrained by a fear of democracy."

I sometimes have said that I am a socialist, and yet believe in the divine right of kings. I do not believe that a perfectly organized democratic society will be without leaders; on the contrary, it will assiduously search out those who excel in any particular, and make full use of their talents. As a matter of fact, the commonwealth of science is to-day organized on a perfectly international and democratic basis; everyone who cares may have his say, and leadership exists at the same time, without compulsion. Authority is recognized too much rather than too little. I do not think, therefore, that we have any reason for identifying mastership with tyranny; the one is natural and desirable, the other an abomination.

At the same time, of course Mr. Ghent is right in pointing out the vast amount of unnatural mastership or tyranny which exists in modern society. As a means of stirring people up to appreciate the real dangers of the situation, the book will do excellent service. The situation, as it seems to me, is this: Industry is rapidly becoming organized on a coöperative basis, so far as production is concerned, and the time is at hand when the people must choose whether to be slaves or free. If the people are not fit to participate in an industrial democracy, they cannot, though all the capitalists should be drowned in the sea. Whenever and in such degree as they are fit, the country and the fulness thereof is theirs.

It may justly be urged that as a matter of fact the people have not the chance to become fit. It is conceivable, of course, that they might be hindered in this to such a degree that no genuinely democratic government would ever become possible; but this I cannot believe. At the same time, it is impossible to exaggerate the need for help in this matter, help which must largely take the form of education, of one sort or another. It is just for this reason that such men as Mr. Riis are so invaluable. The problem is in a way a psychological one. The existing unfitness is mental rather than physical. As I see it, one of the greatest difficulties in the way is the intense desire of the people to get something for nothing: to receive the unearned increment. It would seem as if they looked forward to the time, predicted by some facetious fellow, when all would live on the interest of accumulated capital!

T. D. A. COCKERELL.

BRIEFS ON NEW BOOKS.

*An Essay
on Laughter.*

The same blessing that has been ascribed to sleep may well be extended to laughter. Each may be put down among the choice saving graces of a possible vale of tears. A comprehensive survey of the phenomena involved in all that leads up to laughter and all that issues from it has not as yet been attempted in English; Mr. Sully's volume on the subject (Longmans) is accordingly timely, and, like all his writings, attractive. The scope of the topic is indeed a broad one, beginning with the place of laughter in the physiological economy and ending with a disquisition upon its philosophic justification and *métier*; while the intermediate considerations include a careful discussion of the genesis of laughter, its appearance in the eras of childhood, its

simulation or approximations in the animal life, its characterization among the less developed races of mankind, the differentiations of its object matter, and its various social, æsthetic, and intellectual ramifications. "In looking for the germs of laughter we found ourselves in the wide and misty plains of biological speculation. In tracing its development we took a dip into the pleasant vales of child-psychology and anthropology, and then tried to climb the winding paths of social evolution. Having reached in this way the heights of modern civilization, we made a special investigation into the social organization of laughter, essentially individual and independent of the social standard, to which is given the name of humor. Throughout this voyage of discovery we have kept in view the question of the function of the laughing spirit in the life of the individual and of the community." The prospective reader may be assured that Mr. Sully's guidance through this varied region is most capable and suggestive. It brings home a profound sense of the unity and of the inter-relations of those expressions of the eternally human in which the true "humanities" have a common and mutually illuminating interest. It is no small tribute to the attainments of a philosophical writer in these days to have become the expounder of two such opposite tendencies as Pessimism and the Philosophy of Laughter, and to have imparted to both an unusual interest of exposition as well as philosophic grasp and literary expertness.

*Autobiography of
an adventuress.*

The daughter of a Hungarian nobleman who married a Dutch lady of wealth and took her name, Elzelina van Aylde Jonghe was born in 1778, married at thirteen years of age, was unfaithful to her husband, and soon ran away from him to lead a life of adventure, chiefly in France, attaching herself now to this idol of her wandering affections, now to that, and seeing no little of camp life and of actual fighting in the course of her variegated career. Moreau, Ney, and even Napoleon, seem to have been among the recipients of her favors. Besides minor campaigns, she relates in vivid terms her fearful experience with the French army in the disastrous Russian expedition, and gives a brief account of the carnage at Waterloo as viewed by herself from the rear of the French lines. Her acquaintance with the makers of history of her time, and the confidence they reposed in her, are something extraordinary, according to her account. After severing her connection with, and being repudiated by, her relatives, she took the name of Ida de Saint-Elme, which appears on the title-page of her "Memoirs of a Contemporary," as translated by Mr. Lionel Strachey, and published, in an attractive form and with many portraits, by Messrs. Doubleday, Page & Co. Although this painter of her own dishonor displays a certain vivacious unconcern, she seems still to have retained enough of the woman not to lose all sense of shame; for she pauses mid-

way in her narrative to say: "These memoirs are my confession. May you who read it be warned by my sad example. Always cling to the truth! Fly from falsehood and dissimulation! The fruit of sin is very bitter." And when we at last take leave of the adventuress, she is shedding tears of contrition over the dead body of her hero of heroes, Marshal Ney. As giving some fresh glimpses of leading Frenchmen of the Napoleonic era, her narrative will be read with interest.

The Literature of Persia.

"The Library of Literary History," published by Messrs. Charles Scribner's Sons, has just been augmented by "A Literary History of Persia," the work of Mr. Edward G. Browne. This is not a complete survey of the subject, but the first of two volumes, and contains only what the author calls the Prolegomena of his work. In other words, it stops short of Firdawsi, and deals with practically none of the writers whose names are generally familiar to the Western world. In its scope and comprehensiveness, Mr. Browne's treatise thus departs widely from the general plan of the series in which it is included, and we are compelled to say that this departure extends also to the manner of treatment. The author speaks of M. Jusserand's "Literary History of the English People" as having served him for a model, but no comparison could well be more misleading. A characteristic quotation will make this statement clear.

"For the Persian-writing poets of Persia the chief primary authorities now extant are the *Chakar Magala*, or 'Four Discourses' of the Ghurid court-poet Nidhami-i-Arudi of Samargand (written about A. D. 1155), and the *Lubabu'l-Albab* of Muhammad 'Awfi (written in the first half of the thirteenth century). Of the former I published in the J. R. A. S. for 1899 a complete translation (obtainable also as a *tirage à part*), based on the Tehran lithographed edition (A. H. 1305 = A. D. 1887-8) and the two British Museum Manuscripts (Or. 2,956 and Or. 3,507); while the latter, based on the Elliot Codex described by N. Bland in the J. R. A. S., vol. ix., pp. 112 *et seq.*, and the Berlin Codex (Sprenger 318 = No. 637 of Pertsch's Catalogue), will form the next volume of my Persian Historical Text Series."

We submit that a book written in this style does not remind us of the delightful history of M. Jusserand. We have no doubt of Mr. Browne's scholarship, but a more unreadable book was never written than this companion volume to Dr. Hyde's "Ireland" and Professor Wendell's "America."

New material relating to the Peninsular War.

The first volume of Mr. Charles Oman's "History of the Peninsular War" (Oxford University Press) represents the painstaking and careful work of an able historical scholar, fortunate in the possession of much new material on an interesting period of history. When this is understood, there remains but little to say of the work itself; for it is wholly impossible, in a brief notice, to cite the various episodes and events upon which the author casts new light or alters previous historical impressions. No general authoritative history of the Peninsular War has been produced since Napier's famous

work. In the sixty years that have elapsed since that work appeared, many valuable memoirs have been written, and many sources of information have been opened, or discovered, which were not within Napier's reach. Mr. Oman has made himself the master of these sources, and has analyzed and used them with a scholar's care. His work, therefore, is authoritative and modern, and as such must supplant Napier's where facts are in question. If this new and trustworthy material were attractively arranged and presented, the "History of the Peninsular War" would take higher rank than it can possibly do under the circumstances, for Mr. Oman's careless writing forbids it a place among really great works of history. It would be unjust to the author to decry his book by means of a comparison with the more readable qualities of Napier, for Mr. Oman has admitted his limitations as a narrator, and has distinctly acknowledged his inability to compete with the earlier writer. It may also be offered as an excuse for dryness, that the necessarily minute technical details of military history are incapable of illuminating treatment. Yet, though recognizing this, every reader must feel a keen sense of disappointment that in narrating events not necessarily technical, or that in characterizing important personages of his study, Mr. Oman has used a seemingly careless familiarity of language, wholly unsuited either to his theme, or, very evidently, to his own abilities as a writer. Worst of all, it is apparently a forced carelessness, — one is almost tempted to call it a striving after effect by intended crudity of statement, — and, as such, is the more impardonable. Still, this offense against good taste is much more marked in the opening chapters than in later ones, and the book as a whole steadily improves in style throughout its six hundred pages. It is at least a very welcome, and a wholly trustworthy, piece of modern historical investigation.

The diamond mines of South Africa.

South Africa is a land of extremes. Ever since the Portuguese landings and explorations of the fifteenth century, this country has had a fascination for adventurers. Portuguese, Dutch, and English have successively searched for its hidden riches. Deserts, famines, and savage native tribes could not turn them back. Over veldt, river, and mountain, they pushed their way into the interior. Mr. Gardner F. Williams, in "The Diamond Mines of South Africa" (Macmillan), tells how the greatest diamond mine of the world was discovered, developed, and made the source of uncounted wealth. A child picked up a shining pebble for a plaything from the gravel on the edge of a river; and that pebble, proving to be a diamond, led to the discovery of the great diamond fields of South Africa. This volume discusses the original voyages to that land, the hardships which the pioneers endured, the progress made in its settlement, and the growth of other settlements almost down to the present time.

The bulk of the work covers the years from 1871 down to the present—the period of diamond mining. We get a vivid picture of the growth of methods of mining, from the original shaking of sieves on the surface to the underground shaft-mining of to-day. Such a marvellous revolution in thirty years certainly bespeaks the genius and the enterprise of the Englishmen and Americans engaged in the work. The reader's conception of the author's narrative is clarified and defined by 493 illustrations in the text, 28 photogravures, and 12 maps. An appendix, on the siege of Kimberley, gives one a good idea of that period of anxiety and distress. Many readers will be particularly interested in the author's estimate of Cecil Rhodes and his plans for the development of South Africa. Other characters prominent in South African mining operations also receive adequate recognition. This volume properly belongs to that class of literature which carefully and minutely sets forth the great industrial enterprises of this vigorous age. It also shows that the author made use of the best information, popular and scientific, to elucidate his fascinating theme.

*An enthusiastic
Bostonian's
book on Boston.*

One could hardly be more thoroughly saturated with one's theme, more ardently and enthusiastically aglow, than is the author of "Boston Days" (Little, Brown & Co.). Miss Lilian Whiting here deals especially with the Boston (and vicinity) of the mid-nineteenth century, "a most remarkable period," she says, "and one which is almost without parallel since the golden days of Pericles." It would be surprising not to find some extravagant assertions in a writer so carried away with her enthusiasms. Alcott she regards as "far and away the greatest man of his time," and Hawthorne as "unquestionably the greatest romancer in the English tongue." Of psychic research she unhesitatingly declares that it "may be said to have scientifically demonstrated the actual nature of life after the change we call death." While there is much to be said in praise of the spirit of the book as a whole, one cannot but note its tendency to diffuseness, frequent repetition, and errors of fact. The Emerson genealogy is bungled, both William and Joseph being made the husbands of Phoebe Bliss. Lowell's marriage to Maria White is placed in 1866—thirteen years after her death. Some puzzling phrases occur. Good health is called "a very rational factor in life." "An occultation of correspondence" is said to have existed among the literary lights of Emerson's time. "This data," "nominus umbra," "Echermann," "Brahman" (for Braham), and other irregularities, give unpleasing variety to Miss Whiting's pages. "Inflorescence" is worked to death. If the reader can overlook these and similar defects, he will find much to enjoy in Miss Whiting's entertaining pages. Many letters from Mrs. Whipple's valuable collection are published for the first time, and the volume is rich in portraits and facsimiles.

*A Swiss hero
and reformer.*

That little pile of rugged mountains known as Switzerland has produced some of the great characters of history. The beginning of the sixteenth century found this collection of Swiss cantons in the throes of religious and political reform. The leader of both of these movements was Ulrich Zwingli. What Luther was to the religious upheaval in Germany, Zwingli was to religion and patriotism in Switzerland. Mr. Simpson's "Life of Ulrich Zwingli" (Baker & Taylor) is a re-statement of the chief facts and events in that champion's career. The story is based upon the abundant and very complete literature of Zwingli's time and pen. The author is an ardent admirer of his hero, and sets forth with full meed of praise his contribution to that mighty movement which arose in Switzerland against Rome, and the attempts of foreign governments to allure to their own ranks the choicest blood of the country. The author compares Luther and Zwingli, greatly to the disparagement of the former. Doubtless Zwingli's hard common-sense and great wisdom in dealing with people made him such a natural and wise leader. He was an open-minded, cautious, yet rapid enough driver of his people, to do Switzerland and religious reform inestimable good. Mr. Simpson has made this story attractive, instructive, and valuable to everyone interested in the tragical past of those heroic mountaineers.

*Pithy chapters
on vital themes.*

Depth of thought, charm of style, apt illustration, clearness of demonstration, with now and then an outcropping of his vein of quiet humor, combine to make the late Dr. C. C. Everett's "Immortality and Other Essays" (American Unitarian Association) a most readable and instructive volume. The power to treat the abstrusest themes of religion and philosophy in a manner at once so scholarly, so clear and simple, and so convincing, is found in no other writer. The central thought of the opening essay is that immortality is as incapable of demonstration to the mortal as is the full life of manhood and womanhood to the infant in its cradle. The second chapter, on "The Known and the Unknowable in Religion," and the third, on "Mysticism," discuss Mr. Herbert Spencer's assertion that the essence of religion is mystery, and seek to show that, while the sense of mystery is central and supreme in religious thought and life, nevertheless God is in the known as well as in the unknown. The fourth paper is a memorial address on Joseph Priestley. The next is on "The Faith of Science and the Science of Faith." The ancient Hindu theory made the earth rest on an elephant, and the elephant on a tortoise; just as the old lady thought it rested on a rock, that rock on another, and so on,—a succession of rocks all the way down. John Stuart Mill, with equal simplicity, affirms that scientific induction rests upon induction; in other words, that there is induction all the way down. Dr. Everett shows the futility of all such

grasping after demonstrable and tangible supports. Fundamentally, faith is as necessary to science as to religion. "The Philosophy of the Sublime" is much in the key of that delightful little book, "Poetry, Comedy, and Duty," from the same pen. The volume closes with "Spencer's Reconciliation of Science and Religion" and "The Gain of History," for further knowledge of which the reader must go to the book itself. Its contents are none the worse for having already appeared in different periodicals.

*Reminiscences of
a French girlhood.*

The methods of romantic fiction applied to autobiography have produced a readable book in Madame Adam's "Romance of my Childhood and Youth" (Appleton), which is thoroughly French from cover to cover. Love, of the violently demonstrative and hysterical sort, and ever-recurring political discussions that wander out into the wide nowhere and tumble over the edge, form the characteristic staple of the book. That the heroine, petted and quarreled over and fought for by grandparents, parents, and aunts, was not utterly spoiled in the rearing, fills the reader with wonder. Mme. Adam (otherwise known as Juliette Lamber—her father was Jean Louis Lambert) brings the interesting records of her precocious and somewhat turbulent early life up to the time of her first and unhappy marriage with M. Lamessine, when she appears to have been about fifteen years old. A half-promise is held out of a second volume devoted to her literary career. The translation, which is anonymous, is marred by some infelicities, and even by an occasional grammatical error.

*Verona, its
romance
and history.*

Although there is no historical foundation for the tale of Romeo and Juliet, yet Shakespeare willed it that the scene thereof should be laid in "fair Verona." The Capulet and Montagu houses, and a feud existing between them, are mentioned by Dante; and the Veronese point out the house of Romeo, and have erected a tomb to be exhibited to visitors as that in which the "star cross'd lovers" were buried. In Verona, Dante Alighieri found a haven in his day of adversity and exile, and the acknowledgment of the hospitality he received is world-renowned. It was in the streets of Verona that he was pointed out by women of the lower classes as the one "who went to Hell and returned when he listed, and brought news up above of those who were there below." It was the city of the Scaligers who had a ladder for their coat-of-arms. It is a city with a history and with an art peculiarly its own, and with many architectural and archaeological features,—notably the amphitheatre once capable of seating 20,000 persons. Altogether it is a desirable city to visit, and desirable to read about. Mrs. Althea Weil tells the interesting "Story of Verona" in the "Medieval Towns Series" of exquisite handbooks (Dent-Macmillan), and her story is illustrated by Miss Nelly Erichsen and

Miss Helen M. James, and hence we have what we might call "Verona as Seen by Three Englishwomen." The book does not disappoint us, however much we may expect of it under either title.

BRIEFER MENTION.

Lovers of "John Inglesant" will be pleased to know of the stately three-volume reprint of that famous novel just put forth by the Macmillan Co. This edition has everything to commend it in the way of dignified manufacture and handsome typography, but is without illustrations, save for the frontispiece portrait of Mr. Shorthouse. The covers of light green silk give the book a charming setting, and make it delightful to both touch and sight.

The work of two modern French masters, Corot and Millet, is given an admirable presentation in the special winter number of "The Studio" (John Lane). The text, edited by Mr. Charles Holme, consists of two excellent essays by French writers of authority, and some brief notes by Mr. Frederick Keppel on the etchings of Millet. In the way of illustration, there are nearly one hundred and fifty plates, many in photogravure and colors, forming a collection that would reflect credit on a work costing several times as much as this.

Among recent modern language texts we have from the American Book Co. Lessing's "Nathan der Weise," edited by Professor Tobias J. C. Diekhoff; M. Bruno's "Le Tour de la France," edited by Mr. L. C. Syms; and M. Pierre Foncin's "Le Pays de France," edited by M. Antoine Muzzarelli. From Messrs. Henry Holt & Co. we have "Sur les Bords du Rhin," being selections from Victor Hugo edited by Mr. Thomas B. Bronson; and a volume of selections from Herr Wiedemann's "Biblische Geschichten," edited by Professor Lewis A. Rhoades.

The Texas State Historical Association is an organization dating from 1897, and its "Quarterly" affords evidence that the work of the society is both interesting and fruitful. The fifth volume of this periodical is now before us, and the table of contents shows many tempting entries, among which we note the following: "The Annexation of Texas and the Mexican War," by Mr. Z. T. Fulmore; "The Connection of Peñalosa with the La Salle Expedition," by Mr. E. T. Miller; "The Early Settlers of San Fernando," by Mr. I. J. Cox; "The Beginnings of Texas," by Mr. R. C. Clark; and "The Quarrel between Governor Smith and the Provisional Government of the Republic," an extensive monograph by Mr. W. Roy Smith.

"Academic Honors in Princeton University," an official publication of the institution in question, is compiled by Mr. John Rogers Williams. It covers the entire history of the University, from the graduation of the first honorman in 1748 to the close of the year 1902. Although little more than an annotated list of names, it is a work of marked interest, and makes a dignified volume of over two hundred and fifty pages. Unfortunately, the record is incomplete for certain pre-Revolutionary years, as there is no official source-material for the period before 1820, and the files of current newspapers have been the sole reliance of the editor. An introduction describes the various prizes and fellowships offered by the University, and there is a full index of the names of honorees.

NOTES.

"A Synopsis of Animal Classification," by Professor Harris H. Wilder, is published by Messrs. Henry Holt & Co.

The "Marianela" of Señor B. Perez Galdos, edited by Mr. Louis A. Loiseaux, is published in the series of "Novelas Escogidas" by Mr. William R. Jenkins.

"An Elementary Text-Book on the Differential and Integral Calculus," by Professor William H. Echols, is a substantial volume just published by Messrs. Henry Holt & Co.

"The Story of Alchemy and the Beginnings of Chemistry," by Mr. M. M. Pattison-Muir, is published by the Messrs. Appleton in their popular "Library of Useful Stories."

"The Elements of General Method, Based on the Principles of Herbart," by Dr. Charles A. McMurtry, is now published by the Macmillan Co. in a new edition, revised and enlarged.

Carlyle's "Lives of Friedrich Schiller and John Sterling" come together in a single volume of the India paper edition in course of publication by Messrs. Charles Scribner's Sons.

A volume of "Medieval Stories," translated by Mr. W. F. Harvey from the Swedish of Professor H. Shück, is a handsome publication included among the recent importations of the Messrs. Scribner.

Volume XVI. of "Book-Prices Current," published by Mr. Elliot Stock, covers the English sales of the year ending with last July, and includes upwards of seven thousand entries, fully indexed and classified.

The essay by Mme. Blanc (Th. Bentzon) on Colonel Thomas Wentworth Higginson, translated by Mr. E. M. Waller, is published by Mr. H. W. Bell in a small volume entitled "A Typical American." The essay is a chatty and superficial performance, but an agreeable one withal.

The novels of Jane Austen in five volumes, with introductions by Mr. Austin Dobson and illustrations by Mr. Hugh Thomson, all offered at a low price by the Messrs. Macmillan, should prove tempting to book-lovers, and justify a new edition of this many-editioned novelist. The set is very neat and satisfactory.

"The Poetry of George Wither," edited by Mr. Frank Sidgwick, who provides a lengthy introduction, forms two volumes in the tasteful "Muses' Library," which the Messrs. Scribner import. We have from the same publishers the poems of Robert Herrick, also in two volumes, added to the "Caxton Series" of illustrated reprints.

The Burrows Brothers Co. have just published two reprints of interesting Americana: Thomas Budd's "Good Order Established in Pennsylvania and New Jersey" (1685), edited by Mr. Frederick J. Shepard, and "A Character of the Province of Maryland" (1666), by George Alsop, edited by Professor Newton D. Mereness. These editions are limited to two hundred and fifty copies each.

Messrs. Rand, McNally & Co. are the publishers of an excellent text-book of "Composition and Rhetoric," the joint work of Miss Rose M. Kavana and Mr. Arthur Beatty. It is described as "primarily a book of technique," and covers two or three years of high school work. A distinctive feature is the series of eighteen plates reproducing famous paintings chosen for their usefulness in providing themes for composition writing.

LIST OF NEW BOOKS.

[The following list, containing 86 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY.

Queen Victoria: A Biography. By Sidney Lee. Illus. in photogravure, etc., 8vo, gilt top, uncut, pp. 611. Macmillan Co. \$3.

Glimpses of Tennyson and of Some of his Relations and Friends. By Agnes Grace Weld; with Appendix by the late Bertram Tennyson. Illus. in photogravure, 12mo, gilt top, uncut, pp. 154. Charles Scribner's Sons. \$1.50 net.

The Life and Career of Major John André, Adjutant-General of the British Army in America. By Winthrop Sargent. New edition, with notes and illustrations; edited by William Abbott. Large 8vo, gilt top, uncut, pp. 545. New York: William Abbott.

HISTORY.

London in the Eighteenth Century. By Sir Walter Besant. Illus., 4to, gilt top, uncut, pp. 667. Macmillan Co. \$7.50 net.

The Despatches of Field-Marshal the Duke of Wellington, during his Campaigns in India, Denmark, Portugal, Spain, the Low Countries, and France, and Relating to America, from 1799 to 1815. Selected and arranged by Walter Wood. Large 8vo, uncut, pp. 475. E. P. Dutton & Co. \$3.50 net.

Parliament, Past and Present: A Popular and Picturesque Account of a Thousand Years in the Palace of Westminster, the House of the Mother of Parliaments. By Arnold Wright and Philip Smith. In 2 vols., illus. in photogravure, color, etc., 4to. E. P. Dutton & Co. \$8. net.

The Age of the Fathers: Being Chapters in the History of the Church during the Fourth and Fifth Centuries. By the late William Bright, D.D. In 2 vols., large 8vo, uncut. Longmans, Green & Co. \$10. net.

London before the Conquest. By W. R. Lethaby. Illus., 8vo, uncut, pp. 217. Macmillan Co. \$2.50 net.

Medieval Europe under Mohammedan Rule, 712-1764. By Stanley Lane-Poole, M.A. Illus., 12mo, pp. 449. "Story of the Nations." G. P. Putnam's Sons. \$1.35 net.

The New Harmony Communities. By George Browning Lockwood. Illus., large 8vo, gilt top, uncut, pp. 282. Marion, Ind.: The Chronicle Co. \$2.50.

The Quarterly of the Texas State Historical Association. Vol. V., July, 1901, to April, 1902. Large 8vo, pp. 375. Austin: Published by the Association.

False Claims of Kansas Historians truthfully Corrected. By Geo. W. Brown, M.D. With portrait, 12mo, pp. 160. Rockford, Ill.: Published by the author. \$1.

GENERAL LITERATURE.

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The Dawn of Day. By Friedrich Nietzsche; trans. by Johanna Volz. Large 8vo, uncut, pp. 387. Macmillan Co. \$2.50 net.

Medieval French Literature. By Gaston Paris. 24mo, pp. 161. "Temple Primera." Macmillan Co. 40 cts. net.

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Quatrains from Omar Khayyám. Rendered into English by Frederick York Powell. 8vo, uncut, pp. 40. London: Howard Wilford Bell. Paper.

A Typical American: Thomas Wentworth Higginson. Trans. from the French of Th. Bentzon by E. M. Waller. 18mo, pp. 107. London: Howard Wilford Bell.

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